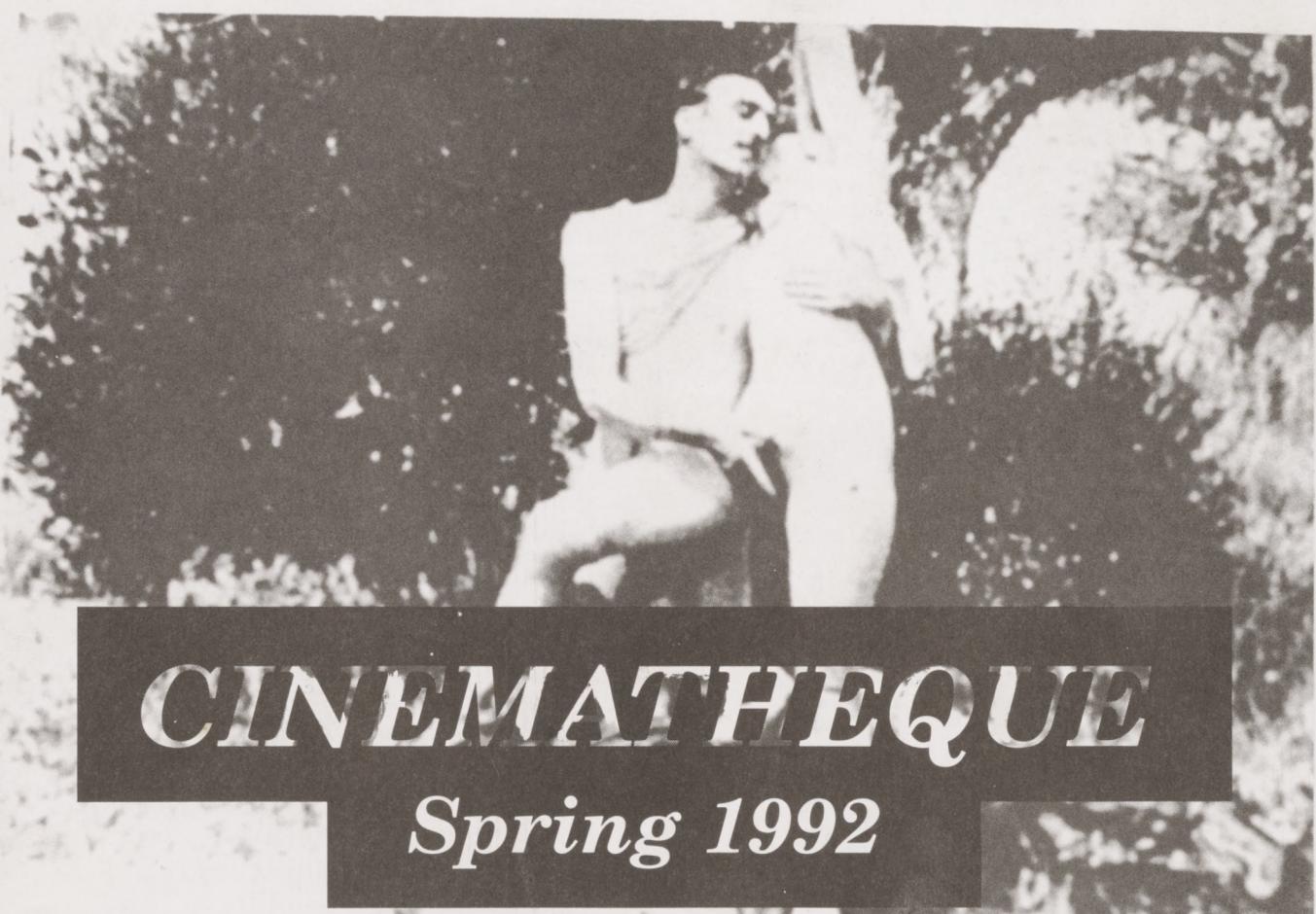




by Ken Jacobs  
XCHXEXRRIXEXSX



**CINEMATHEQUE**  
*Spring 1992*



Images from *Two Wrenching Departures*  
by Ken Jacobs

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Design by L. Poitras



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The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts and Advancement Programs, the California Arts Council, San Francisco's Grants for the Arts, The Academy Foundation, The William and Flora Hewlett Foundation, The John D. and Catherine T. MacArthur Foundation, The San Francisco Foundation, The Andy Warhol Foundation for the Visual Arts, The Zellerbach Family Fund, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

# CINEMATHEQUE

## Spring 1992

### SHORT FILMS FROM LATIN AMERICA

A Special Series Presented by the  
S.F. Cinematheque and Cine Acción  
Location: New College of California  
777 Valencia Street (between 18th & 19th)

Series Passes will be available for \$15.

Each Friday in May the Cinematheque and Cine Acción will present *Short Films From Latin America*, a six-part series that highlights recent filmmaking from Central and South America. Organized by the American Federation of Arts and curated by Julianne Burton (currently teaching at U.C. Santa Cruz), this is the first national touring exhibition to showcase these fascinating and diverse works.

Starting in the early 1960s with the Cinema Nuovo movement, Latin American filmmakers have gained world-wide recognition for their feature-length narrative and documentary films, such as *Vidas Secas*, *Baravento*, and *Hour of the Furnaces*. Latin American filmmakers pioneered a style that combined European neorealism, ethnography, Hollywood drama, and many elements of their own rich native cultures, and used this expressive mode to document their own societies. Unfortunately, only the feature-length films from the region have received widespread distribution, while the many distinguished short films by Latin American artists have been largely unseen in the U.S. *Short Films from Latin America* offers an illuminating mix of recent and classic films. All films are in Spanish or Portuguese with English subtitles.

Friday, May 1 - 7:00 pm  
Program I: THE LAND

*To Colombia* (Carlos Lersundi, Colombia), *An Island Surrounded by Water* (Maria Novaro, Mexico), *FILMINUTOS: Dracula* (Noel Lima, Cuba), *Time of Women* (Monica Vasquez, Ecuador), *The Land Burns* (Raymundo Gleyzer, Argentina/Brazil), and *Island of Flowers* (Jorge Furtado, Brazil). Total time: 85 minutes.

Friday, May 1 - 9:00 pm  
Program II: MASCULINE/FEMININE

*The Men of Mal Tiempo* (Alejandro Saderman, Cuba); *FILMINUTOS* (Cuba); *The Wolfman* (Jose Reyes), *Pyramid Terror* (Noel Lima), *Maternity* (Jose Reyes), *Torture* (Noel Lima), and *Disillusioned Lover* (Noel Lima); *And What Does Your Mother Do?* (Eulalia Carrizosa, Colombia); *The Bogeyman* (Cacho Briceño, Venezuela); and *Miss Universe* in Peru (Grupo Chaski, Peru). Total time: 91 minutes.

Friday, May 8 - 8:00 pm  
Program III: PEOPLE AT WORK

*Hatmakers* (Adrian Cooper, Brazil), *FILMINUTOS: The Animal Trainer* (Noel Lima, Cuba), *Banana Company* (Ramiro Lacayo, Nicaragua), *Brickmakers* (Marta Rodriguez/Jorge Silva, Colombia), *Arismendi* (Harel Calderon, Venezuela). Total Time: 111 minutes.

Friday, May 15 - 8:00 pm  
Program IV: CHANGE AND CONFLICT

*Come Back, Sebastiana* (Jorge Ruliz, Bolivia), *Throw Me a Dime* (Fernando Birri, Argentina), *Hope* (Mady Samper, Colombia), and *Missing Children* (Estela Bravo, Argentina). Total time: 112 minutes.

Friday, May 22 - 8:00 pm  
Program V: HEROES AND HEALERS

*My Brother Fidel* (Santiago Alvarez, Cuba), *The Most Holy Brotherhood* (Gabriela Samper, Colombia), *The Cross of Gil* (Victor Benitez, Argentina), *Barbosa* (Jorge Furtado/Ana Luisa Azevedo, Brazil), and *Holy Father and Gloria* (Estela Bravo, Chile). Running time: 107 minutes.

Friday, May 29 - 8:00 pm  
Program VI: CREATIVITY AND EXPRESSION

*For the First Time* (Octavio Cortazar, Cuba), *An Event on the Beach* (Fernando Amaral, Brazil), *Motivations* (Marisol Trujillo, Cuba), *The Centerfielder* (Ramiro Lacayo, Nicaragua), *Arabesque* (Elaine Caffe, Brazil), *I Like Students* (Maria Handler, Uruguay), and *Under the Table* (Luis Osvaldo Garcia/Tony Venturi, Chile/Canada). Total Time: 105 minutes.

Thursday, April 16

SFAI - 8:00 pm

### THE DEVIANT CINEMA OF JOHN GREYSON

Artist in person

The Cinematheque and *Frameline* present a rare appearance by Canadian John Greyson, an outspoken gay activist whose films and videos (*Urinal*, *AIDS: Angry Initiatives/Defiant Strategies*) have been shown in festivals and on television throughout the world. Tonight's program includes *The Jungle Boy* (1985), *The AIDS Epidemic* (1987), *The Pink Pimpernel* (1989), and his recent *"The Making of" Monsters* (1991), a bizarre musical-comedy documenting the making of a film based on the "true-life" incident of a brutal gay murder.

Sunday, April 19

SFAI - 8:00 pm

### NORTH ON EVERYS BY JAMES BENNING

James Benning (*Landscape Suicide*) continues his probe of the American landscape with *North On Evers* (1992, 80 min.). Combining written and visual diary materials, Benning reconstructs a cross-continental tour as recorded during separate trips (one by motorcycle, one by car). "...in black stone are 58,132 names listed in chronological order. I found the name of a Missouri friend. He died in 1970. He had just turned 19. The ride to New York was painful.... I could feel every bump. Yet I just kept riding...."

Thursday, April 23

SFAI - 8:00 pm

### MICHELLE HANDLEMAN/AZIAN NURUDIN

Both artists in person

Tonight's program presents two Bay Area videomakers who delve into forbidden areas of physical pain, pleasure and sexual repression. Handleman's *A History of Pain* (1991) is a modern day tale about ancient torture techniques, the Spanish Inquisition, and how torture still permeates our culture. Nurudin, whose work blends performance elements with jarring factual material, will premiere *To Preserve the Aftermath* (1991), and show *Without Makeup You Haven't Got A Prayer*, *Nancy's Nightmare*, *Self-Immolation as an Anachronism* and the Malaysian Series I-VI.

Sunday, April 26

SPECIAL TIME, LOCATION & ADMISSION:  
AMC Kabuki-8, 881 Post St. at Fillmore, 7:00 pm  
\$7.00 General/No Cinematheque passes accepted

### ERNIE GEHR - NEW WORKS

Artist in person

The Cinematheque and the San Francisco International Film Festival present the local premieres of two new films by Ernie Gehr, one of America's most celebrated independent filmmakers. Since 1968 Gehr has completed 17 films remarkable for their unique concentration of pure cinematic energy and expression. At once lyrical and objective, luminous and austere, Gehr's films explore the nature of perception while reflecting the physical world and its ephemeral subjects. Films include *Shift* (1972-74), *This Side of Paradise* and *Side/Walk/Shuffle* (both 1991).

"Shift" was recorded in New York...  
*This Side of Paradise* in Berlin...  
*Side/Walk/Shuffle* in San Francisco...  
call it "panoramic" or perhaps the "celestial sublime"  
(cinematically speaking). Earthbound, however..."

—Ernie Gehr  
To mark the release of Gehr's new films, the Cinematheque will present a partial retrospective of his earlier work. See Sunday, May 3 for details.

Thursday, April 30

SFAI - 8:00 pm

### BETWEEN NATURE AND TECHNOLOGY: FILMS BY ROSE LOWDER

Artist in person

French filmmaker Rose Lowder will screen a selection of films which explore the interface between the natural environment and industrial technology. Lowder will present two early films, *Roulement*, *Rouerie*, *Aubage* (1978) and *Couleurs mécaniques* (1979), and two recent in-progress works, *Quiproquo* and *Passage* (both 1992). Lowder has been exhibiting experimental film on a voluntary basis in Avignon since 1977 and is a co-founder of Archives du Film Experimental D'Avignon.

Sunday-Sunday, May 3-10

SFAI - 8:00 pm

### ERNIE GEHR: A RETROSPECTIVE

Artist in person at all shows

"I don't think there's a filmmaker in the history of the medium who has achieved more through the succinct deployment of few elements than Ernie Gehr..." (J. Hoberman). In recognition of Ernie Gehr's first completed film since 1985 (see April 26), the Cinematheque will present three programs offering an overview of his remarkable achievement. "Of a film seen on my third birthday I recall only this: a drenching radiance, like the sun's, made somehow carnally intimate. Thirty years later I recovered that ecstasy in the films of Ernie Gehr" (Hollis Frampton).

Sunday, May 3: Program I:  
*Morning* (1968), *Wait* (1968), *Reverberation* (1969),  
*Transparency* (1969), *History* (1970), *Field* (1970).

Thursday, May 7: Program II:  
*Serene Velocity* (1970), *Still* (1971).

Sunday, May 10: Program III:  
*Behind the Scenes* (1975), *Table* (1976),  
*Mirage* (1981/91, revised sound version, World Premiere), *Rear Window* (1986/91, revised sound version, World Premiere),  
*Signal—Germany on the Air* (1985).

All Shows Begin at 8:00 pm Unless Otherwise Noted

Thursday, May 14

SFAI - 8:00 pm

### THE RETURN OF JAMES BROUGHTON

Screening, Reading, and Publication Party

Artist in person

The Cinematheque and *City Lights Books* present an evening of films and readings celebrating the publication of two new books (*Making Light of It*: musings on the art of cinema, and *The Androgynie Journal*: new poetry) by highly feted poet, filmmaker and long-time Bay Area luminary James Broughton. To complement the readings, Broughton will present his 1972 film *Dreamwood*, a beautiful and mysterious spiritual odyssey based on *The Androgynie Journal*, and his most recent film made with Joel Singer, *Scattered Remains* (1988).

Saturday, May 16

EYE - 8:00 pm

### OPEN SCREENING

Tonight the Cinematheque will open its doors for the final Open Screening of the season. All film and video makers are invited to bring new work to share. Admission is free, and all gauges/formats will be accepted. Organized by Lissa Gibbs.

Thursday & Saturday, May 21 & 23

SFAI - 8:00 pm

### THE NERVOUS SYSTEM: 3D PERFORMANCES BY KEN JACOBS

Artist in person

"Film...as itself the subject of inquiry...is the spell we enter so as to pull apart the fibers of the phantasm, our opportunity to lay out the mind in strips." (K.J.) Filmmaker, teacher, and provocateur extraordinaire Ken Jacobs (*Blonde Cobra*; *Tom, Tom*, *The Piper's Son*; etc.) is one of the most versatile artists in the history of American film. His interest in the film projector as a creative instrument has led to the realization of numerous 3-D "Nervous System" projection performances over the last two decades.

Thursday, May 21: XCXHXEXRXRXIXEXSX (1980, 2 hours)  
In XCXHXEXRXRXIXEXSX (1980), Jacobs uses material from a 20s French porn-film to create a flickering, quivering and voluptuous exploration and eroticization of film space.

Saturday, May 23: TWO WRENCHING DEPARTURES (1989, 2 hours). "Ken Jacobs responds to the recent deaths of Bob Fleischner and Jack Smith. Two princely vagabonds dedicated to the 'infinite ecstasy of little things.' This luminous threnody is a moving, all-dancing valentine of vital signs. An exuberance that could never be put to rest..." (Mark McElhatten).

Sunday, May 24

SFAI - 8:00 pm

### GARY ADLESTEIN/JERRY ORR

Both artists in person

The Cinematheque welcomes two of the co-founders of the influential Berk Filmworks (Reading, PA) for a screening of their recent films. Jerry Orr: *Journey* (1988); *The Shadow Knows* (1989), "a brilliant poem of seductive images bubbling and festering in the closet of the pious subconscious" (Mike Kuchar); *Figure of Speech* (1989); *Local Activity* (1989) and others. Gary Adlestein: *Cezannescapes* (1991), *Kore/Kourus* (1987), *S-8 Diary: LA/87* (1988) "a home movie like your father never made" (J. Hoberman), *Italian Places* (1980-85), and others.

Monday, May 25

SPECIAL LOCATION & TIME:

Washington Square Park, North Beach - 8:30 pm.

### OUT IN THE PARK, OUT IN THE DARK

The Cinematheque and *Frameline* collaborate to bring you an exciting outdoor screening of films by lesbian and gay filmmakers! Join us in North Beach at Washington Square Park for this special Memorial Day presentation. Program will include a variety of short works from the daring to the sublime. Watch for additional information or call the Cinematheque (415-558-8129) or *Frameline* (415-861-5245) for exact details. Admission is Free.

Thursday, May 28

SFAI - 8:00 pm

### REGG BIERMANN/MARK STREET

Both artists in person

San Francisco filmmakers Gregg Biermann and Mark Street create sensual film experiences examining rhythm and repetition through lush layerings of found images, applied materials and sound. Biermann's *Giants of the Sea* (1992) "is a film of fast-moving rhythmic units in which various unrelated narratives are left to collide." (G.B.) Street's new *Triptych* (1992, triple projection) and *Missing Something Somewhere* (1992) are complex weavings of painterly abstractions, while *Lifting Toward Chaos* (1990) is a picaresque diary filmed between 1985 and 1988.

Sunday, May 31

SFAI - 8:00 pm

### A TRIBUTE TO JOHN CAGE

1992 marks the eightieth birthday year for composer/poet/philosopher John Cage, one of the greatest creative forces of the 20th century. Tonight we pay homage with films and videos about and in collaboration with Cage. Included are Nam June Paik's *A Tribute To John Cage* (1973), a pastiche of Cage's performances and anecdotes interwoven with examples of Paik's works that parallel Cage's concerns; *In Between* (1955) by Stan Brakhage with music by Cage; and others.

Thursday, June 4

SFAI - 8:00 pm

### RECENT VIDEOTAPES BY CECILIA DOUGHERTY

Artist in person

Cecilia Dougherty is a San Francisco videomaker whose work intersects issues of lesbian representation, narrative and pop culture. *The Drama of the Gifted Child* (1992, premiere) concerns the dysfunctional relationship between the artist and her subject. It is an illustration of our need to belong, our desire to please, and the urge to rebel. *Coal Miner's Granddaughter* (1991), shot in the home-movie technology of pixelvision, is humorously absurd and painfully tragic in its portrayal of a young girl's sexual awakening and individual liberation.

Sunday, June 7

SFAI - 8:00 pm

### SCARLOT HARLOT FOR REAL

Artist in person

Carol Leigh (a.k.a. Scarlet Harlot)—prostitute, notorious activist, and videomaker—will present her tapes, including *Yes Means Yes, No Means No; Pope Don't Preach I'm Terminating My Pregnancy*; *Sunreich, Sunset* (from her gulf crisis series *Where In The Gulf*), and selections from her weekly Cable TV show *The Collected Works of Scarlet Harlot*. Leigh will also perform *Bad Laws*, a musical satire trashing the California State Legislature for making HIV testing mandatory for prostitutes.

Thursday, June 11

SFAI - 8:00 pm

### HANDMADE FILMS BY CARL BROWN

Artist in person